



1982-  
2, PAT  
NERVOUS

1983

TOUR  
ACCESS ALL  
Neil Geraldo



THE TRUE LOVE TOUR  
ALL ACCESS  
TOUR MEMBER




# FORWARD:

It was Monday March 6, 1977, audition night at Catch A Rising Star in New York City; it was about 1:30 in the morning. I was at the bar with some friends; I heard *this voice* coming from the showroom and it pulled me inside to hear her in person. Richard Belzer was the MC; I asked him to ask her if she could sing another song. She did, and I invited her to come back immediately. That voice was so incredible (a five octave range) that in a club which incubated the careers of many great comedic talents such as Robin Williams, Billy Crystal, Andy Kaufman and a slew of other luminaries, one of the great talents of our time had people calling night after night to see if this 5 foot 3 inch person would be appearing that evening. Several years later I was her manager and it took no time at all to have a bidding war between record labels. We signed with Terry Ellis of Chrysalis Records. We were fortunate enough to find one of the greatest guitar players out there, Neil Giraldo, who immediately became her band leader/producer and put the band together. A year and a half later with the release of her first album *IN THE HEAT OF THE NIGHT*, she earned her first (of four) Grammy® Awards for "Best Rock Vocal Performance, Female" (1980). What followed the next few years were sold out world tours, twenty five million plus record sales, she and Neil married and the world wonderfully discovered Pat Benatar.

## **Rick Newman**

founder of  
Catch A Rising Star





**She Belongs:  
20 Wide Awake Years With  
Pat Benatar**

By Timothy White

**Heartbreaker, Rule-Breaker  
& Risk-Taking Early  
Riser In Rock's  
Modern Dreamland**

She hit it with her best shot from her soldering gun, aiming a daub of molten lead-tin alloy at the wiring of one of the half-built electronic devices heaped on her ironing board. It was a Sunday evening in the spring of 1963 and Millie Andrzejewski was sitting in the living room of her small, Cape Cod-style saltbox house in Lindenhurst, Long Island, watching THE ED SULLIVAN SHOW on TV with her family while she toiled over piecework she'd brought





home from her day job at Republic Electronics. Republic was a defense contractor in nearby Farmingdale, and in order to earn extra income Millie often took on additional tasks jobbed out on weekends to plant personnel.

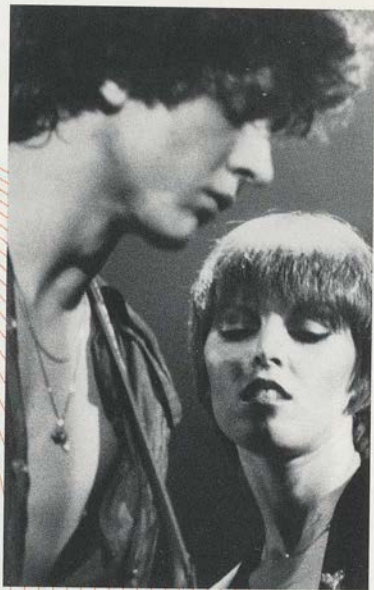
In this instance, she was using a pistol-like soldering iron to bind the wiring on a pile of the detonators in which Republic specialized, hurrying to finish the task so she could turn the ironing board back to its primary function: pressing the family's school and work clothes for the upcoming week.

"My mother had an unbelievable amount of jobs," recalls her daughter Pat. "She worked as a bank teller and she worked for Republic, which made both military and aircraft parts. She had been a club singer who had wanted to be a professional opera singer with a major company—she'd sung in the chorus of the New York City Opera—but after she got married she got pregnant with me and had no time for music.

"Then her father died," Pat continues, "and she became the sole source of support for her young brother and sister and her mother, so they all moved out to Long Island to live with my family in this teenie-tiny house. My dad, who drove a cab and worked for two sheet metal companies, was only home on weekends for about five years because he had to work so hard to feed everybody, including my brother Andy and me. And so Grandmother pretty much raised us.

"We were so poor it was ridiculous," Pat reflects with a pensive chuckle. "I would say we were just barely working class, but I had the best childhood because there was nothing on our street but trees and one other house; Long Island was just farmland back then. And Sunday night was one time we'd all be together, watching Ed Sullivan and eating popcorn while Mom sat working with her solder and her wire clippers. It was crazy. When I was a teenager, it got better financially because my aunt and uncle graduated from high school and moved out, but it never got great."

Indeed, after seven years of vocal coaching and formal preparation dating back to her years at Lindenhurst's Daniel Street Elementary School, the Brooklyn-born Pat ultimately realized that



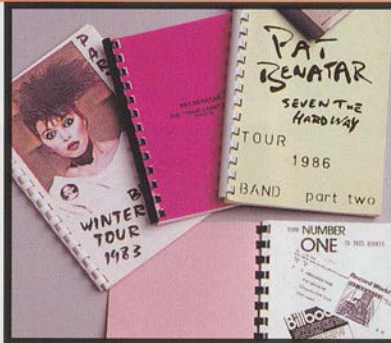
“I would say we were just barely working class, but I had the **best** childhood...”

“A toilet  
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flapper  
dresses”



her hopes for college—not to mention her parents-instilled dreams of attending the Juilliard school—“were so difficult, with obstacle after obstacle, including financial aid and student loans, that, much to my voice coach’s chagrin, I threw all that away.”

Turning somber, Pat adds, “I was married when I was 19 years old”—to high school beau, G.I. Dennis Benatar, the couple residing in both Richmond, Va., and New York City before they divorced in the late 1970s—“and I truly believe that I did it just to get out of the house.”



As a newlywed, Pat Benatar nee Andrzejewski had found herself saddled with the same frustrations as her mother, working just as her parent had as a bank clerk during her residence in Richmond – besides moonlighting as a singing waitress (“A toilet of a job; we had to wear flapper dresses”) in a restaurant called the Roaring Twenties in Hopewell, Virginia.

“It was awful but it was better than working in the bank,” says Pat, “and it was useful in that it started to get me on the road to not



MEMBER  
PAT BENATAR FAN CLUB

let people push me around. People were so obnoxious but you had to conquer their disdain or disinterest – it's you or the sour cream on the potato! So it makes you fearless."

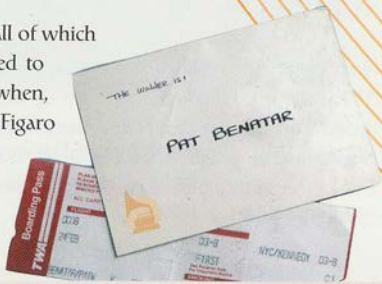
In 1975, Pat Benatar moved back to New York, where she was doing cabaret gigs in Huntington, Long Island and sang at composer Harry Chapin's invitation in a short-lived off-Broadway sci-fi musical composed by Chapin called *THE ZINGER*. Pat played a street-wise character named Zephyr and belted out a hymn-like stand-by-your-man elegy called *Shooting Star*, drawing on experience from high school productions of *BYE BYE BIRDIE* (she played Kim) and time spent singing in the choir lofts of Lindenhurst churches, including her own Catholic parish, Our Lady of Perpetual Help ("which we needed badly," she assures).



Moving to the Manhattan cabaret circuit, Benatar focused on loosening the polished hold her classical training had imposed on her voice by singing more pop and rock in her sets, including the open-mike stints available at Catch A Rising Star, a showcase club on the upper East Side that featured comedians interspersed with singers. An unconventional, post-3 a.m. rendition of Judy Garland's signature *Rock-A-Bye Your Baby With A Dixie Melody* from Garland's album *MIS SHOW BUSINESS* (Capitol, 1955) earned Benatar a steady slot in 1977 at Catch A Rising Star and, later, a 10-year management run with Catch A Rising Star owner Rick Newman, who remains a good friend.

Newman tried to place Benatar with a number of labels, all of which passed, but her live sound and its presentation continued to evolve during 1977, the turning point coming in October when, on a whim, she entered a Halloween costume party at the Figaro Cafe in Greenwich Village.

"I wore this costume that I kept on when I went back to Catch A Rising Star that night," explains Pat. "And I



LAST WEEK	Weeks	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK
2	4	PAT BENATAR Precious Time Chrysalis CHR 1346		8.98		★
4	4	FOREIGNER 4 Atlantic SD 14999		8.98		37
1	10	MOODY BLUES Long Distance Voyager Threshold TRC-12901 (Polygram)	●	8.98		38
3	16	RICK JAMES Street Songs Gordy GS 1007/M1 (Motown)	▲	8.98	SLP 1	★
13	2	JOURNEY Escape				★

performed all these songs at Catch that I had always performed, but now I had on this outfit"—a vaguely Vampirella-like send-up of an urban minx—"with black tights, and I was all legs with this black short top and a **lot** of black eyeliner."

"Material I had been doing for months to a clapping, yelling response now made people go **insane**. And Rick Newman, who was not my manager yet, came running in from the bar to see what was going on (in the main room), saying, 'What! What is it?!'"

"I remember standing there onstage thinking, 'What the hell is so different from all the other times? This was the same band, same songs, me singing just as good.' Then I realized '**It's This Look.**' And I thought, okay, but I'm gonna do it

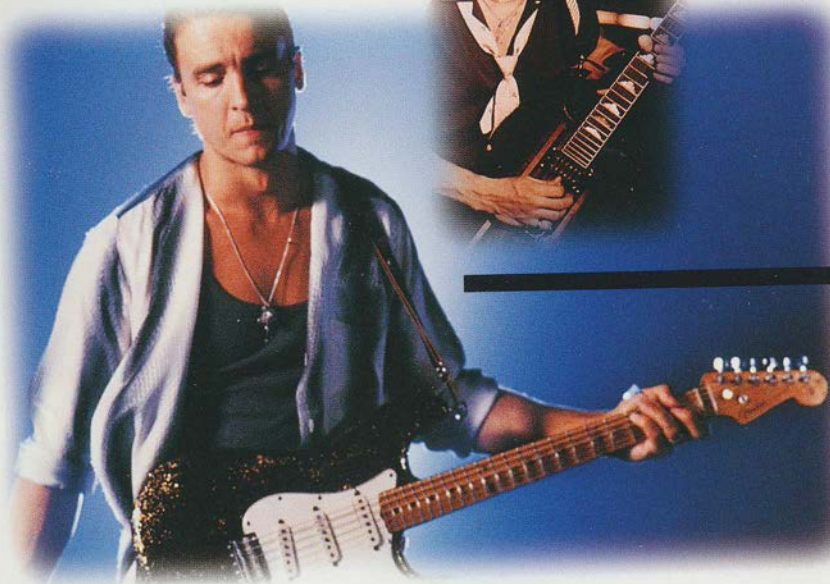
this way again to be certain. Sure enough, the extreme transformation was the key, so I kept doing it."

Terry Ellis and Chris Wright of Chrysalis Records were much taken with the sum impact of Benatar's show, from the bold self-assurance of her sensual, starkly independent image to her propulsive singing, with its 3 1/2 octave range (soon to expand to 4 1/2 octaves on the heels of her more rock-oriented attack), and signed her to their label in 1978.

Benatar had no permanent band, and producer Mike Chapman (who'd been brought in after prior work with Ron Dante proved unsatisfactory) urged Chrysalis A&R exec. Jeff Aldrich to find a player-arranger who could

**"Material I had been doing for months to a clapping, yelling response now made people go insane...."**





organize a formal ensemble to back Benatar. Aldrich proposed multi-instrumental Neil "Spyder" Giraldo, a veteran of a number of midwestern groups who was also active in session work. "I came in to meet Pat at SIR Studios in New York," says Giraldo, "and I didn't even bring a guitar. We just



sat down at a piano and started to talk, fleshing out musical ideas, and it went very well.”

The core band Giraldo created through auditions consisted of Roger Capps, a bassist from Knoxville, Tennessee whom Pat had known while singing in motel lounges in Richmond, guitarist



Scott St. Clair Sheets, whose day job was computer programming, and drummer Glen Alexander Hamilton. As formal recording sessions got under way, Giraldo slowly realized his commitment was likely to be a lasting one and he cleared the decks of any other projects.

“I was just finishing doing a Derringer record, *GUITARS AND WOMEN* [Blue Sky Records, 1979], in Woodstock [New York],” explains Giraldo (his surname contains no ‘e,’ contrary to assorted liner-copy typos), who was born December 29, 1955 in Cleveland, Ohio, and came of age playing guitar, keyboards and occasional accordion. “For *GUITARS AND WOMEN*, I had started off as a guitar player with Derringer,” says

Giraldo, “but that was the job of its leader, Rick Derringer, and it became useless to be part of that, so I said I can play keyboards. It was getting towards the end of the record and I didn’t know what I was gonna do next -- but Pat and I had an immediate rapport.”

“He was Italian and very good looking, and he was 22,” says Pat, grinning. “I called my girlfriend up that night and I went wild.” On their first date they went to the San Genaro Festival in New York’s Little Italy, where Neil remembers spending “a million dollars trying to win a little dog” at a game of chance, the guy at the booth finally just giving it to him (Pat still has the toy dog).

The newly formed band relocated to Southern California for the making of her debut album, *IN THE HEAT OF THE NIGHT*, at MCA Whitney Studios in Glendale in June and July of ‘79. Giraldo was staying at a rented house in Woodland Hills and romping in the swimming pool with his dog when he got the idea for the song *We Live For Love*. Later that day he took the chorus portion into the studio, where he and Pat completed the first song they worked on together.



**“...Years I’ve had to deal with this!” Benatar jests, impishly adding, “He was wishing he wrote it for me.”**

Ohio, who’d worked with him on the Derringer record and would eventually join the Benatar group from their opening tour onward, maintains that Neil “called me on the phone and said, ‘Listen to something I wrote for Pat,’ and I swear it was the same song.”

“...Years I’ve had to deal with this!” Benatar jests, impishly adding, “He was *wishing* he wrote it for me.”

In any event, let history note that *We Live For Love* became the second Top 20 hit for Benatar after the breakthrough in 1979 of *Heartbreaker*, a song

“I used to hate to sing that song because it was about his ex,” Benatar offers wryly.

“That’s not true!” insists Giraldo with a guffaw.

Drummer Myron “Tyronne” Grombacher, a cohort of Neil’s from Youngstown,

originally cut by obscure UK singer Jenny Dar. Other highlights were the title track and her cover of John Cougar’s then-underexposed *I Need a Lover*, Pat being a big fan of the seminal, along with a version of the song. Moreover, Pat and Neil were lovers, living and writing together, by the time their inaugural tour got under way.

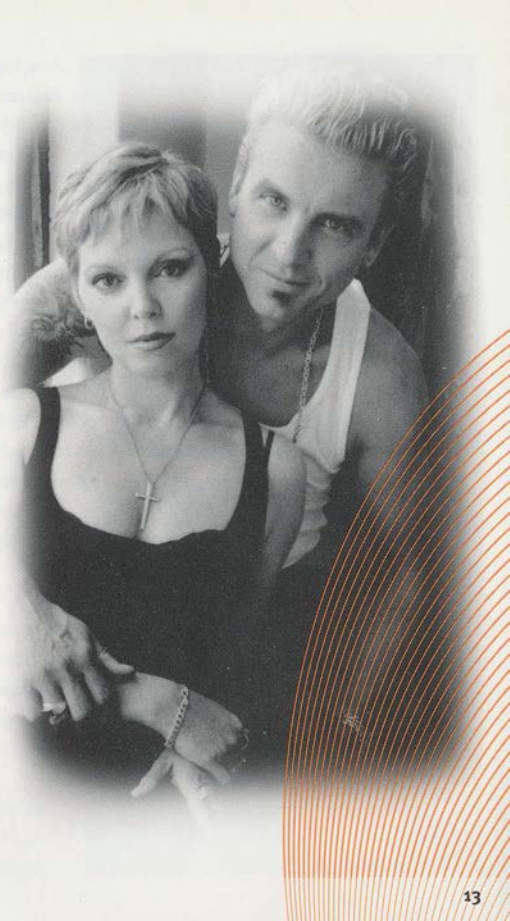
“It happened probably a week into the tour,” says Giraldo with a laugh. “And initially it seen taboo. Generally nobody had relationships in bands because it tended to destroy the band. That’s why the situation in Fleetwood Mac was controversial among musicians. But our manager Rick Newman, was a great guy and he loved working relationship Pat and I had and did not want to break *that* up. Overall, it was a risk maneuver, but the success of our relationship has always been this sense of partnership, of each of us doing our part and our best.”

Indeed, it was this philosophy that would inform everything Benatar, Giraldo and company did for the next two decades, her warm but strong-willed embodiment of a woman rocker as working-class bread winner and feminine role model based on a template forged by her own struggling family matrix back in Lindenhurst.

ar "I grew up in a household where my mother  
worked just like my father did," says Benatar,  
en "and my house was as equal as it got.  
g. Everybody's paycheck counted, and I didn't even  
u know any other way. Gender had nothing to do  
e with what we were doing to survive. It was all  
about ability and who contributed."

s Patricia Mae Andrzejewski (an-jay-es-kee)  
n entered the world on January 10, 1953 in  
l Brooklyn, New York, the first child of Andrew  
e Andrzejewski and the former Mildred Knapp.  
s Pat's father's ancestors were Polish, arriving in  
g America two generations back, at the turn of the  
s century, from Krakow (on his father's side) and  
Warsaw (on his mother's). Andrew's father had  
h been a house painter, and the son served as a  
military policeman in the 11th Armored Division  
of the U.S. Army and saw combat in World  
War II while stationed in France, Germany and  
Austria during the occupation. He returned to  
the States in 1945 and took a job at the Dayton  
T. Brown Sheet Metal Works in Copaigue, Long  
Island, where he later became a foreman.

Pat's mother's forebears were of English,  
German and Irish lineage and came to America  
in the 1600s, with one member of the



immigrant clan marrying a Native American. Mildred's own father was a music teacher specializing in guitar and banjo who had an instruction studio off the family's apartment on Broadway in Brooklyn – until the Great Depression came, at which point he had to give it up and take a post as a workman for the IND subway system.

Millie herself worked for the electronics plant until the mid '60s, when she quit to study at the Babylon School of Beauty and opened a beautician's shop, Exclusively Yours, in Copaugue. Daughter Pat was never pushed into music, but encouragement and support were never lacking, and her eventual success seemed a kind of miracle for all concerned.

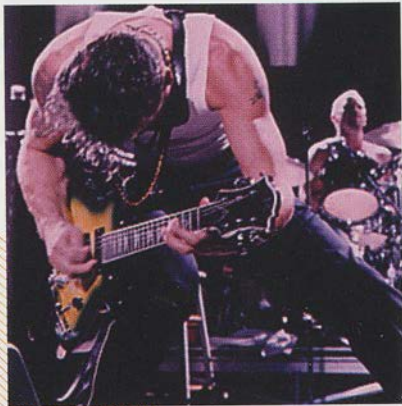
IN THE HEAT OF THE NIGHT, as produced by Chapman and Peter Coleman, entered Billboard's Top LPs and Tapes chart October 1979. The album's striking cover photos were shot by Alex Chatelain in Benatar's apartment on Amsterdam Avenue and 77th Street near the Beacon Lanes bowling alley. The gloomy rooms overlooked the all-night garage across the street – "Where the car elevators went up and down at all hours, so you could never get any sleep" – and the lonesome simplicity of the urban image somehow enhanced its appeal to an ambitious generation trying to find its place in the demoralized, disco-weary social climate of post-Watergate America.

As it began its swift sales ascent to platinum status, Pat and the band were unaware they had a major hit on their hands. "We were on a furious tour," says Benatar. "We didn't even know we were doing well. One day at Virginia Beach all these people were lined up [at a club box office]. We had no idea it was for us!"

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people were lined up [at a club box office].  
We had no **idea** it was for us!"



Word of mouth was massive on the act, fortified by intricate, virtuoso hard rock guitar arrangements from Giraldo and fronted by a strutting, alluring yet dignified young woman who sang with prismatic force about a level of female self-empowerment seldom celebrated in such circles. Though her debut album had come in on a tide of highly touted signings that included hopefuls Carolyn Mas, Ellen Shipley, former Meat Loaf backing singer Ellen Foley and the Chrissie Hynde-led Pretenders, Benatar would far outsell them all.



CRIMES OF PASSION (1980), the sequel to IN THE HEAT OF THE NIGHT, would stay at No. 2 nationally on the Billboard album chart for five weeks, swiftly selling four million units domestically and more millions overseas, and notching huge hits with a cover of the Young Rascals' *You Better Run* and the since-indestructible rock radio standard, *Hit Me With Your Best Shot*.

The music video for *You Better Run* also established Benatar as a staple of the dawning MTV channel, being the second clip (after The Buggles' *Video Killed The Radio Star*) broadcast on the network when it premiered.

Moreover, Benatar copped the Best Female Rock Vocal Performance Grammy<sup>®</sup> for the next four years – an unrivaled feat beginning with an award for the CRIMES



OF PASSION collection (Jolted by the surprise, she jarred the audience at Manhattan's Radio City Music Hall by shrieking, "Holy shit!"). Successive Grammy® wins were for CRIMES OF PASSION (again) based on the impact in '81 of *Hit Me With Your Best Shot* and *Treat Me Right* and *Fire and Ice*. In 1982, she took the Grammy® for *Shadows Of The Night* from her platinum GET NERVOUS album, and in 1983 the win was for *Love Is A Battlefield* from her LIVE FROM EARTH set. Benatar would be nominated in the Best Pop Vocal Performance, Female Grammy® category in 1985 for *We Belong*, from her TROPICO album, and also in '85 in the Best Rock Vocal, Female niche for *Invincible* (Theme From THE LEGEND OF BILLIE JEAN) which appears on the SEVEN THE HARD WAY album – as does the 1986 nominee in the Rock Vocal, Female slot, namely *Sex As A Weapon*. *All Fired Up* from her WIDE AWAKE IN DREAMLAND record gained an '88 nomination in the Rock Vocal, Female classification, and the following year *Let's Stay Together* from DREAMLAND saw a nomination in the same Grammy® bracket.

In another avenue of recognition, this writer, while a Senior Editor at Rolling Stone, assigned and successfully fought for the cover status (in the October 16, 1980 issue) of a feature-length story on Benatar. Captured in the arms of Giraldo by peerless photo-portraitist Annie Leibovitz, Benatar was immortalized in her candy-striped v-neck blouse, snug black leather pants and spike-heeled boots – a fact affirmed by the famous scene in the 1982 film FAST TIMES AT RIDGEMONT HIGH ("It was hysterical – I loved it!!" says Pat) showing a bevy of Benatar wannabes.

Benatar and Giraldo were wed on February 20, 1982 on a cliff overlooking the Pacific on the Hawaiian island of Maui. While

But Promises, you know  
~~that's good for~~  
you want to believe  
Be Sure  
to know you got nothing  
you been here before  
you put up your  
ya try to be hard  
But your heart says  
Promises you know  
what they're for  
It sounds so good  
But you can't be  
Co Talk is cheap  
And you heard it  
before  
So you put up your  
and ya try to be

*unheard it  
all before*



their personal bond was solid, tensions with the record company over Benatar's public persona were straining that tie to its contractual limits.



Early on, Benatar had modified her All Hallow's Eve-spawned mien onstage to where it was the rock equivalent of the lidinous French cabaret dance dubbed *Valse Chaloupee* (*The Apache's Dance*) as introduced (to the unlikely music of *Valse De Rayons* from Offenbach's ballet *Le Papillon*) in Paris' La Revue de Moulin Rouge in 1908 by French singer Mistinguett and her partner Max Dearly. The routine was typically a tempestuous dance

duet between a possessive, abusive man in striped jersey, black slacks and beret and a slavishly enthralled woman clad in a taut black dress with a slit up one side.

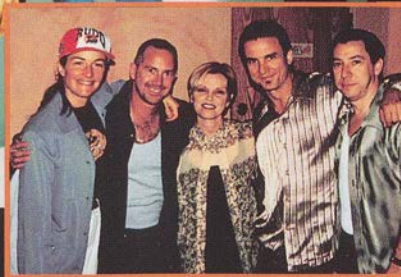
In Benatar and Giraldo's rock-tempered interpretation, however, the choreography became a well-matched musical duel, punctuated by playful snarls, explosive guitar parries and vocal thrusts, the sultry competition culminating in stolen kisses as the enticed crowd screamed for more.

When it was new, and offered entirely on their organic terms, the blatantly theatrical chemistry of the group's concerts worked great. But as Benatar, Giraldo, ultra-dexterous drummer Grombacher and other members of the touring and studio lineup matured, contributing new ideas and ingredients to their ongoing metamorphosis, Benatar felt the record label became unrealistic in its dictums that she remain a one-dimensional vixen—minus the sense of humor/irony leavening the original, fortuitous notion.

An outspoken feminist, Benatar directly challenged the "sexist nightmares" of rock's male-dominated hierarchies, whether in bands or in boardrooms. And she always made it plain in interviews that, both onstage and off, she expected to be seen on equal terms with her male bandmates, neither one dominating the other, and with no song or album scenarios orchestrated to allow the woman in the equation to be submissively cast as the time-honored "victim."

"Unfortunately," she now says, "because I had a lot of deep feelings, my tongue was always wagging and I didn't know how to be politically





correct. I was just going for it; I was so militant about getting there. I felt my female peers stayed back in that safe distance and let me be the one to be hammered. They figured, 'Okay, we'll let the lab rat go, and if she comes out of it okay, then we'll go.'

As Benatar told Rolling Stone in 1980: "To me, the point is to be strong but still to be a woman, not to be tough. I'm not a little flower, but I'm not somebody's sexual fantasy of a cold, hard bitch either. There are some women who want me to be that, to stick it to the men. I try to tell those people they're missing the point." And she tried to tell her label the same thing.

"It was okay looking like that extreme image when I was a divorced single woman," Benatar explains, "but when I met Neil things changed instantly. As time went on, I wasn't comfortable behaving like that, knowing I was in love with someone. It felt disrespectful to our relationship. Musically, we were a band with a heavy rock edge; you can sing pop songs merely because you like them, but rock is different – it's about your life and what you really feel. I had grown and now I felt different things, about my marriage, about the family I wanted to start with Neil. A costume is only fun for a little while; you can't let any impulsive idea make you into an object or a prisoner, but Chrysalis was hellbent on keeping it going for a while. It was a contest based on mutual consent for what **they** wanted.

"I had a huge fight with Terry Ellis in Glendale, California [in 1982] when we were making the GET NERVOUS record. The cover that is on the album is **not** the cover we shot. He wanted me to wear some kind of sexy thing with a strait-jacket and this maniacal makeup. Terry Ellis was a visionary on one level but stereotypical in his thinking on another. He made me go back and reshoot the cover his way.

"The kicker is, he said, 'I don't know why women like you have a problem with their looks all the time; you don't actually think they're coming to hear you sing!' It was bad enough that he thought

it, but to actually say it out loud! And I slugged him,” says Pat, “right on Glenoaks Boulevard in Glendale. That was the beginning of the end.”<sup>1</sup>

If GET NERVOUS was a crossroads professionally, the platinum TROPICO (1984) eased Benatar and Giraldo over a personal threshold.

“The best thing that happened with that record...,” Pat begins.

“...was you got pregnant,” Neil finishes.

“It’s true,” says Benatar of her first daughter, Haley Egeana, born February 16, 1985. “I relaxed. I was so happy to have a child, and we spent eight months on that record, getting our songwriting and arranging and production styles together.” Co-produced by Giraldo and Peter Coleman, it was the most consistent Benatar album to date, with a wealth of well-crafted material like *Painted Desert*, *Ooh Ooh Song* and *Outlaw Blues*, capped with a song Pat discovered in a box of six hundred submitted demo tapes, Lowen and Navarro’s splendid *We Belong*.

If there has been a single dramatic identity element in Benatar’s work besides the steadily expanding range of her vocals, it’s what she proudly calls her “full partnership” with Giraldo, whose adventurous arranging/songwriting skills and knack for novel instrumentation steadily encouraged her to take the music beyond the limited sonic scope of most hard rock. “I knew how much dimension the wife’s voice had,” he explains, “and I wanted to keep changing the cards in the deck to show all the things she was capable of. Many musicians don’t realize that rock and roll has to be arranged to work well in terms of dynamics – especially live – otherwise it gets into a formula. I wanted to take risks with the material we’d write or pick so Pat’s sound wouldn’t get stuck in one place.”

“W  
ha  
tra

<sup>1</sup> Actually Benatar has never been especially fussy about her visage, even naming her song publishing company Big Tooth Music in 1978 as a self-deprecating nod to what she views as her oversized incisors.



"Basically I wanted to give her voice the support and imagination it deserved," says Giraldo, "and on TROPICO we broke more new ground. *We Belong* was the first track we cut for the record. I asked Tyrone to just play his kick drum with a stick and hit a guitar case instead of a snare drum. He'd been practicing for a year to get ready for these sessions and he said, 'What do you **mean**?!'"

"We must have had a brain transplant," quips Benatar, of their quirky, uninhibited new methods, "and never went back."

SEVEN THE HARD WAY in 1985 saw resumed tensions with Benatar's label: "It was after the baby and everybody was jumping down our throats for an album," but at least the band had *Invincible* in the can, a song brought to them by Mike Chapman, who co-produced the track with William Wittman as the theme for a film starring rising actress Helen Slater.

After SEVEN came WIDE AWAKE IN DREAMLAND (1988), arguably Benatar's finest album, besides the yet-to-come TRUE LOVE, and an effort created in Spyder's Soul Kitchen, Neil and Pat's home studio in Southern California. Filled with moving, inventive material that ranged from the kinetic force of the Top 20 smash *All Fired Up*, and *Let's Stay Together* to the moving balladry of *Don't Walk Away* and the exquisite Bob Marley tribute, *One Love (Song Of The Lion)* it was an impressive leap forward and earned Benatar and her husband the right to further experiment. "Also, by 1989 my seven [contractual] years were up with Chrysalis," says Benatar, "and we could exercise the right to leave, but John Sykes and Joe Kiener were now leading the company and they were great human beings who let us do TRUE LOVE."

Released in 1991, TRUE LOVE was an effort of ardor for Benatar and Giraldo, who worked with The Roomful Of Blues rhythm section to create an album that was rich in texture, ahead of its time in its embrace of the retro-swing sound later to gain ground

**must  
had  
brain  
ant..**

nationwide, and perfect as a vehicle to demonstrate the incredible scope and nuanced might of Benatar's vocal gifts. Original tracks by Pat and Neil like the title song were an artful overview of what was and what might have been, its jump blues mood fitting in neatly with sometimes gender-bent interpretations of material made popular by Big Maybelle, Wynonie Harris, T-Bone Walker, Albert King, Charles Brown and others.

Benatar's comments at the time on her male chauvinism-addressed rendition of B.B. King's *Payin' The Cost To Be The Boss* set the tone for the entire, exuberant outing: "If you are going to do a rhythm and blues record, you gotta include songs by 'The B.' We picked [this] because of the tongue-in-cheek aspect of the lyrics and because they were swingin'." The album rose to No. 37 on The Billboard 200 Top Albums chart and it remains a stunning gem in Benatar's catalog.

In 1993 came the critically acclaimed but commercially underappreciated *GRAVITY'S RAINBOW*, with standout cuts like the lovely *Somebody's Baby*, groove-laden *Everybody Lay Down* and the sweetly acoustic *Rise Part 2* which is now complimented on this special retrospective by the previously unreleased *Rise Part 1*, one of the best power ballads of Benatar's entire career.

Last but not least in the current chronology of album releases was *INNAMORATA* (CMC International/BMG, 1997), an almost diaristic brace of contemplative love songs – and a personal favorite of Benatar's. It included the affecting *I Don't Want To Be Your Friend* and the delicate *Strawberry Wine* both of which were concert standouts when Benatar embarked on a well-received return to touring after a planned respite following the birth on March 12, 1994 of her and Neil's second daughter, Hana Juliana.

"As professionals and then as parents, Pat and I had a lot of pressures and responsibilities to juggle," says Giraldo, "but our lives became intertwined with both and we really learned to work together."

"The stresses on our relationship were incredible," adds Benatar. "Trying to make all this work as a female, a working mother, a wife and a professional was so hard. I always try to explain to my teenage daughter Haley how different it was back at the beginning in terms of options. Even having grown up during the early stages of the women's movement, we were just starting to implement it in the '70s. We were the first wave of girls who grew up with those ideals, so having to take the first steps in putting them into practice was very, very scary.

"All the things we take for granted were real variables to us back then, and you didn't know the protocols of refusal when male radio program directors were trying to get you to sit in their laps. Everything was about to change forever in 1977-79, and today a Sarah McLachlan can be sympathetic but can't truly understand.

"In 1997 we did Lilith Fair," Benatar concludes, "and it was interesting to sit with all these young women who could now enjoy their positions – it was so wonderful to watch. Like my 14-year-old daughter, these people had so much self-esteem and confidence and they couldn't believe anyone would seriously condescend to them. They travel a better, deeper path because we helped to dig it twenty years ago. And now they get the chance to **pave** it."

**Timothy White** is Editor In Chief of **BILLBOARD** and the best-selling author of numerous books, including **ROCK LIVES: PROFILES AND INTERVIEWS**, **MUSIC TO MY EARS: THE BILLBOARD ESSAYS – PORTRAITS OF POPULAR MUSIC IN THE '90s** (both of which won the ASCAP-Deems Taylor Award for excellence in music journalism) and the new **THE ENTERTAINERS: PORTRAITS OF STARDOM IN THE 20TH CENTURY**. At the author's request, the fee for use of this text (©1999 by the author; all rights reserved) has been donated to The City Of Hope National Medical Center/Beckman Research Institute.

BTAR





### **The Players:**

**Pat Benatar:**

Lead and Backing Vocals

**Neil Giraldo:**

Guitar, Keyboards, Drum  
Programming, Percussion and Vocals

with

**Scott St. Clair Sheets:**

Guitar (1979-1982)

**Roger Capps:**

Bass and Vocals (1979-1985)

**Glen Alexander**

**Hamilton:**

Drums (1979-1980)

**Myron Grombacher:**

Drums (1980-1993)

**Charlie Giordano:**

Keyboards (1982-1991)

**Donnie Nossov:**

Bass (1985-1986)

**Frank Linx:**

Bass, Vocals and Percussion  
(1986-1993)

**Fernando Saunders:**

Bass (1989-1990)

### “Roomful Of Blues” Players

**Greg Piccolo:**

Tenor Sax

**Doug James:**

Baritone Sax

**Rich Lataille:**

Alto Sax

**Carl Querfurth:**

Trombone

**Bob Enos:**

Trumpet

**John Rossi:**

Drums

**Chuck Domanico:**

Bass

### “Innamorata Sessions” Players

**Mick Mahan:**

Bass

**Allison Cornell:**

Violin, Viola, Keyboards

**Ray Brinker:**

Drums, Percussion



## 1. HEARTBREAKER

(Gill, Wade)

**Pat:** I loved this song from the first second I heard it. It was exactly this kind of sentiment I was looking for, for the first record. I changed all the verse lyrics and part of the chorus, the original contained too many English colloquialisms that I didn't think an American audience would understand. When Neil put on that blazing guitar solo I knew we had a hit! *Heartbreaker* is the song that launched my career. It has a special place in my heart and always will. I never get tired of playing it or hearing it.

**Neil:** Don't think any of us knew what was going to happen after we made this record. There is an innocence of the moment to be heard here. Pat's voice was young and aggressive and our band was searching for a sound. I was twenty three years old at the time. After leaving from better than a year and a half of work with Rick Derringer (delegated to being more of a keyboard player than a guitarist), I was now given the opportunity to be the band director, and along with my wife-to-be, the chance to create something brand new right from its inception. I was more than ready to conquer new ground! After we put our first band together, before recording *IN THE HEAT OF THE NIGHT*, we only had a couple weeks to get ready to go into the

studio. No warm up gigs! Not much rehearsal either. To this day, I don't know how we made the record so fast. I knew once we got the right take of *Heartbreaker*, we were definitely on to something.

## 2. WE LIVE FOR LOVE

(Giraldo)

**Pat:** He lies! He always swears he wrote this song about me, but he's lying ha, ha! We weren't even together at this point; we were both having problems with our soon to be "exes" and we were just beginning to realize we had a thing for each other. I remember it was torture being with him alone and writing a 'love song' about someone else. In the end, it all worked out; the song was a hit and 20 years later, we're still together.

**Neil:** Don't believe a thing she says. It was always about you, baby! This was my first songwriting contribution. I was happy to hear, at the time, it was going to be released as a single. I really didn't have any idea it was going to be a hit at all, considering all the other songs that I thought had a better chance of becoming one from the album. It was the last song we recorded for *HEAT*. Also the original version had a different guitar figure that I later changed a couple weeks after the record was released. Only the very early copies of



HEAT on vinyl have the original guitar version. The vocal 'ahs' by Pat were tracked about 60 times then flown into the choruses. Great idea from Pete.

### 3. MY CLONE SLEEPS ALONE

(Capps, Benatar)

**Pat:** This is the craziest little song! Our original bass player, Roger Capps, came to Neil and me with this idea and these wacked out lyrics. Cloning was getting a huge buzz that year and Roger (Zel) was fascinated by it. I filled in the blanks lyrically and Neil came up with the "tango" groove and it just pushed the song into absolute silliness. We loved it! It became one of our favorites as I know it is yours.

**Neil:** Great song that Pat and Roger wrote. I thought it fit really well with the rest of the songs on HEAT. Really shows the cabaret and theatre background in Pat's performance. It was fun to get back to playing piano again as well. We perform this song quite often now during our current live dates.

### 4. I NEED A LOVER (LIVE)

*The Bottom Line, New York City - 11/13/79*

Previously Unreleased

(Mellencamp)

**Pat:** Mike and Peter came to me with this song by Johnny Cougar, better known today as John Mellencamp. He said he thought the story line was

just the perfect twist for a female rocker. I agreed. The unique perspective, having a woman sing those lyrics, changed the tone of the song completely. It became rebellious, confident and powerful.

**Neil:** I chose this early live NYC Bottom Line performance which was one of our first radio broadcasts, because of the youthful sound of Pat's voice (a sound that later changed after the first tour) along with the straight ahead sound of our band. Also, the new record had only been out a short time by then and I could feel the audience really wasn't that familiar with the songs at all yet. Frightful and confident, we couldn't be stopped. We did two performances that night. This song came from the first show.

### 5. IN THE HEAT OF THE NIGHT

(Chinn, Chapman)

**Pat:** I've always loved the imagery of this song. The groove was hypnotic and that ultra long guitar solo just made it for me. The "angel voices" in the bridge was the first time we experimented with layering my high falsetto; it was thrilling for me to extend my voice like that.

**Neil:** I remember lying on the couch in the control room at MCA Whitney (where we recorded the HEAT OF THE NIGHT LP), and during Pat's first vocal pass I jumped up and said, "Holy ....!" I heard you sound great before but I never heard

that kind of singing during rehearsal. That was it! I never laid on that couch again but found a permanent home behind the recording console, where I couldn't take my eyes and ears off her again!

## 6. YOU BETTER RUN

(Cavaliere, Brigati)

**Pat:** As you know, I grew up on Long Island. One of my favorite bands growing up was the Young Rascals, also Long Islanders. I always loved the song and my dear friend Cynthia did too. When I was putting together the material for the Tramps showcase, she suggested I play it. We worked it up. I played it the night Chrysalis came to the show. When Neil played it for the first time, the song's whole personality changed. It was 'edgier' and raucous. Just the way I'd envisioned it. We played it live for most of the HEAT OF THE NIGHT tour. The audience loved this song. We decided to put it on the 2nd record. It was also the first music video we did and that was pretty exciting and unnerving. We were musicians, not actors, and when the director started telling us how to walk and hold the instruments etc., we told him to F... off. That's why I have such an attitude in the video. I was not a happy girl, ha! ha! When MTV was born this was the first video of ours that was played, 24 hours a day!

**Neil:** Originally recorded for the ROAD soundtrack. It became the start of the CRIMES OF PASSION sessions.

## 7. HIT ME WITH YOUR BEST SHOT

(Schwartz)

**Pat:** Let me just say this up front, anything derogatory that I have to say about this song is in no way a slam against the writer, Eddie Schwartz, or your taste as the listener. Eddie wrote a great little song and I know you love it but me, I've had enough! This song is like all those embarrassing 'baby pictures' your mother insists on dragging out all the time. They were cute at one point, but now, they are just annoying reminders of times past. This song is also a casualty of success. It was over-played on the radio and over-performed by us! It's like eating the same breakfast cereal every day for years, eventually you can't even think about eating it without being nauseated. When we received the demo, we just loved the "tongue in cheek" aspect of the lyrics. They were hilariously macho and we thought this would be a great way to poke fun at our emerging image. Unfortunately, no one else got the 'joke.' ROLLING STONE even made reference to having *Hell Is For Children* and *Hit Me With Your Best Shot* next to each other on the same record. Oh please, do they have to intellectualize

everything! That was precisely the point, the seriousness of one and the ridiculousness of the other. Anyway, I will always be grateful for the way the song propelled our careers and the CRIMES OF PASSION record to the next level. (And that guitar solo.....oooh baby!)

**Neil:** Sung so convincingly you forget it's meant to be tongue in cheek. If you get the joke, you'll like it even more.

### 8. TREAT ME RIGHT

(Lubahn, Benatar)

**Pat:** I know this is one of the favorites but it was a bitch to sing. I did love the sentiment at the time though.

**Neil:** I'm gonna aim this at a guitar arrangement point of view. The format we chose at that particular time was if there was going to be a guitar solo, it had to be played with as much melody and intensity as possible, to carry the song after the vocal would stop. This song is an example of what we were trying to do. The solo's first note extends into the first note of the vocal chorus.

### 9. WUTHERING HEIGHTS

(Bush)

**Pat:** Oh how I loved this song! Kate Bush was and still is one of my favorite songwriters and singers. I loved the visual references and her quirky delivery on her original version of the

song. I was always disappointed with my performance on our version. In my over-zealousness I think I missed the target. I've always wanted to re-cut it, maybe one day I will.

**Neil:** While having dinner in Paris on our first tour to Europe in the early spring of 1980, we heard this Kate Bush song playing in a local restaurant. Right then I thought it would be a great song to hear Pat sing and I knew I could find some kind of arrangement that would work to compliment the vocal. This was the only song off CRIMES OF PASSION that we recorded two versions of. This version is the same as on CRIMES OF PASSION. Maybe someday we will bring the other one out of the cave.

### 10. HELL IS FOR CHILDREN

(Giraldo, Benatar, Capps)

**Pat:** I can still remember the afternoon when I read the article in the N.Y. Times exposing how rampant child abuse was in this country. I remember the overwhelming sadness and anger I felt that day. Our bass player, Roger Capps, was also really moved by the article and we immediately started writing lyrics. We showed them to Neil and he thought they were very powerful and he began working on the chord changes and the rhythm of the song. He tried to capture the anguish and pain of a small child being hurt by someone they loved and trusted. I



think he did that beautifully. You can feel the power of the sadness and the rage build as the song progresses. The first time I sang the octave jump on the chorus, "Hell, Hell is for Hell, etc.," it was so chilling, it felt like my blood froze. I knew we had accomplished all you can hope for in a rock track — intensity and a strong message that would hopefully encourage the listener to reflect and act. We were all so pleased when the song became a favorite with the fans. We received hundreds of letters from people who were in abusive relationships or were survivors of abuse. Most of the letters spoke about how good it felt to have the problem 'out of the darkness' and in such a powerful medium. The ugly secret was out in the open and they felt that they had an anthem they could relate to. This inspired us so greatly that we set up a foundation for the protection of children and have donated the publishing royalties for the song to the fund ever since. Of all the songs in our catalog, this one stands out as my proudest achievement. It was created with a pure heart out of love and compassion for life's dearest beings, children. It remains in the "top 3" favorite category and I play it every performance as a gesture of faith and solidarity.

**Neil:** The song that gave *CRIMES OF PASSION* the depth it needed. I knew we had written a great song when we finished writing it. I remember I couldn't wait to get into the studio to record it. Also a

powerful performance and emotionally stinging lyric by Pat. We didn't have much time to make records then due to an extremely active touring schedule, but this track has the bite and the evidence of a band that was maturing and finding itself.

### 11. FIRE AND ICE

(Sheets, Kelly, Benatar)

**Pat:** There's a lesson that you learn as you go on in your career, "don't wear it or play it unless you love it. Because if you hate it, it's guaranteed that everyone else will love it!" I liked this song initially, but I always had a problem with the lyrics. "You come on like a flame, etc." I thought I could get past it, my mistake. In the end Chrysalis loved the song so much that they threatened to shelve the *PRECIOUS TIME* record if I didn't include it. As usual, they were the epitome of compromise and class.

**Neil:** Explosive vocal performance from the wife. She never forgave me for making the key so high.

### 12. PROMISES IN THE DARK

(Giraldo, Benatar)

**Pat:** I wrote the beginning of this song on a flight to New York. There was a hum in the cabin that inspired the melody. When Neil and I got back to LA, I had almost all the lyrics

written but I was embarrassed to show them to him because they were so personal. When we got home, he was writing in the music room in our house in Tarzana. I sheepishly slipped them under the door and took off. When I got back, he had the chorus, bridge and most of the verse changes finished. It was the beginning of our collaborating based on our own relationship. Definitely a "top 3" favorite for me, sentimental, like a musical scrapbook.

**Neil:** Originally written on piano by the wife and myself and intended to be slow in tempo throughout the whole song. It was during pre-production rehearsal for **CRIMES OF PASSION** when playing guitar instead of piano, I stumbled across a guitar riff that felt pretty good at the time and started to feel the tone of the arrangement beginning to change. Funny thing happens when you replace ivory with steel. Also we didn't have the last verse and bridge lyric completed by the time we were going into the studio to record the song. So before we did the vocal, we finished writing it in the studio. It will always be my favorite song from **PRECIOUS TIME**. By the way, that was me counting off everybody to come back in after the vocal break. The track was recorded basically live in the studio, so I kept it in the mix as it happened.

### 13. PRECIOUS TIME

(Steinberg)

**Pat:** Billy Steinberg wrote this song. I remember liking the lyrics because I was feeling so isolated and overwhelmed with everything that had happened in the past year and a half. Having such success was wonderful, but having it happen so quickly was difficult. It felt good to sing about priority and perspective.

**Neil:** Written by our good friend Billy Steinberg. It was recorded during the **CRIMES OF PASSION** sessions and was meant to be on it, but after finishing the track we felt that it would be best for it to be held back for the next record. I also felt that we could do a better mix than the one we had. It was a nice feeling to have, going on tour to support **CRIMES OF PASSION**, knowing that we already had a great song recorded in the can for the next record. We had no idea at that time we would even call the next record, **PRECIOUS TIME**.

### 14. SHADOWS OF THE NIGHT

(Byron, Benatar, Grombacher)

**Pat:** Great song, nightmare recording it. As usual this song was part of a group sent to Chrysalis for us to consider recording. I liked it immediately but wanted to rewrite some of the lyrics. The writer who submitted the song failed to mention that he had also changed the lyrics from the original version written by Rachel

Sweet. He just completely left her name out of the credits. Myron and I began working on it and eventually recorded it with our lyrics added to what we assumed was the original form. When the record came out with our names and the other writer's as the songwriting credit, Rachel flipped out (Rightfully so). A huge legal mess ensued, but thankfully it was worked out to everyone's satisfaction.

**Neil:** The a capella beginning to *Shadows* was not the way we planned for the song to start. The original beginning was a four bar guitar line that during the process of over-dubs really started to bother me. It felt like there was something missing; we needed to get an immediate read right from the top. Something that would work better than my guitar part if we were going to have a hit like we were expecting with this song. Then during the mixing of the record when we put the individual tracks of the song up and heard the first chorus by itself to balance the background vocals, I immediately looked at Peter and said, "Stop...wait...that's it! Get that steady hand ready to cut." We just found ourselves the intro. We took the a capella vocal chorus, axed the guitar and cut it onto the front of the song. The rest you know.

## 15. LITTLE TOO LATE

(Call)

**Pat:** Not too much to say about this one. I thought it was a good little pop song; it was never one of Neil's favorites. I personally don't think we got there with our performance, etc. (Liked my hair in the video though).

**Neil:** Little too... ah, little too... ah sorry. Can't think of anything here.

## 16. LOOKING FOR A STRANGER

(McLan, Golde)

**Pat:** Another one of those, "seemed like a good idea at the time" things.

**Neil:** Chose a slightly infused Motown feel for the treatment of this song. We were looking for something different at the time for the arrangement. Something that digs in but also that would keep the lyric from coming off too dark.

## 17. ANXIETY (GET NERVOUS)

(Giraldo, Steinberg)

**Pat:** Another collaboration by Billy and Neil. This was such a maniacal little song. It was really fun to sing and I loved the "angry bees" Neil played on guitar. When we were recording the song, we used to tell Myron's daughter, our godchild Kiley, to "Get Nervous." She'd make this crazy little face, grit her teeth and clench her fists. It was so adorable. She was the inspiration for my facial expression on the front cover of the



album and she's the little baby on the pin on the straight jacket that I wore.

**Neil:** Written by Billy Steinberg and myself. Just trying to keep it light here. Having fun even though it was a pain in the ass to play that guitar line through the whole song.

### 18. LOVE IS A BATTLEFIELD (demo version)

Previously Unreleased

(Knight, Chapman)

Produced by Neil Giraldo

**Neil:** This was our first demo before recording *Battlefield* for LIVE FROM EARTH. You see how similar we kept the arrangement from this demo, the exception being this version is a little more sloppy and live sounding. We were only testing the arrangement at this point. Our demo rule at the time was you get one take, to be sure that you don't have any time to think about what you're going to do so the most natural thing comes through. Also, the guitar line played in the chorus was lovingly swiped by the wife and later used as a background vocal part for the record.

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## DISC TWO

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### 1. LOVE IS A BATTLEFIELD

(Knight, Chapman)

**Pat:** This was a perfect example of how far you can take a song away from the demo. When Mike Chapman played us the song it was very ballad-like. Neil heard it another way immediately. I was nervous, but I trusted his instincts. He was right. He created the drum pattern that gave the song its killer groove. It was a big stretch for us to have a "danceable, keyboard-oriented" song. It was very liberating. There's nothing more satisfying than taking a risk that pays off. The song went to #5 and became one of the signature songs of our career.

**Neil:** Great song given to us by Holly and Mike. The writing demo they gave us was very slow and

also very good as well, but I felt if we could treat this song not as a ballad but more with an up-tempo feel with a different type back beat and a totally different treatment, we could pull another element out of the song. Being the frustrated drummer that I am and literally my first day with my new drum machine, I stumbled onto the feel we might be looking for but then hit the wrong button and turned my 8 bar pattern to a 6 bar phrase that I couldn't fix. We used it anyway. It was the foundation we built the whole track around. From there everything just fell into place. I know the record company didn't like what we did at first. Thankfully Jeff Aldrich's faith and respect – even against his own reservations at the time – let us go forward and release this version as we know

it. A certain confidence happens as a producer when you know you've got a great song and a great singer and that makes it easy to bend the rules.

## 2. OOH OOH SONG

(Giraldo, Benatar)

**Pat:** Silly little song. I always liked it though. When we were recording at MCA Whitney in Glendale, we all decided it would be fun to sing a Latin version. Our good friend Dave "Sulu" Hernandez, who was assisting, helped us with the translation [on the Spanish version].

**Neil:** Wish I could have kept the original run through from this song. It was much slower and had a darker feel to it, but we could never get the same feel again. Nevertheless, still like this version. There was a good moment during the harmonica solo. Pat walked into the studio, heard the harmonica solo being played but couldn't see who was doing it. Then she leaned forward and realized it was me and started laughing. She didn't know I played harmonica. Then everyone started laughing. That basically shut the session down for a while. If I could have gotten someone else to play harmonica at that moment, I would have gladly given anyone the opportunity to play that thing other than myself.

## 3. WE BELONG

(Lowen, Navarro)

**Pat:** Next to my family and the chocolate soufflé at Granita, I probably love being right most of all. I found this song in a box of demos sent to us from Chrysalis. Even though the demo was quite different, I could hear the potential. I loved the lyric. Being pregnant and so elated, I could really relate to what the words were saying. Neil was reluctant at first, but being the talented producer and loving husband he is, he gave it a shot for me. By adding the loops etc., he took the song to another level, which inspired me to experiment with the vocals, i.e. the children's choir. As an aside, while we were shooting the video, I had such terrible morning sickness that I kept crackers in my pocket and ate them between takes.

**Neil:** First song recorded for TROPICO. We intentionally tried to mellow our sound down just a notch at this point and this song was perfect. It was Pat who found an acoustic and vocal demo of the song among a box of cassettes and whose intuition and persistence to record it for the record was a great move. We also found out that we were expecting our first child then. Also a brilliant performance by the wife, brilliant!

#### 4. PAINTED DESERT

(Giraldo, Grombacher)

**Pat:** Besides being a wonderful song to sing, *Painted Desert* has special significance to me personally. When Neil and I finally got married, we decided to start a family right away. Unfortunately, “Mother Nature” had other plans. Two years passed with no success. We were devastated because we wanted children so badly. We pretty much gave up and threw ourselves into writing and recording TROPICO. We began choosing songs for the videos we were going to make. *Painted Desert* was the first one we chose. We filmed the video in the desert; it was scorching that day. I’m one of those females who is always cold and I usually relish hot weather. For some reason that day the heat was making me ill. So much that I needed to stay inside my trailer between takes. I also noticed that the wardrobe that the stylist had fitted me for two weeks ago was now snug. I just attributed it to the heat.

When we got back to L.A. and looked at the “rough cut,” I was amazed at the way I looked. My face looked very different on camera. I commented to the director (who was Italian, with a very heavy accent). He said, “Señora, that’s because you are with child.” I started laughing sadly, “Oh no, you don’t understand. Neil and I just spent two years in hell; we are not able to have children.” “No, no, no,” he said, “I see the

light in your eyes, you wait and see.” I never told Neil what he said, but I secretly went to my OB/GYN to have a blood test, and sure enough, we were pregnant! I can’t tell you what a joyous moment that was. The entire TROPICO record was veiled in the beautiful light of the moment. Every time I hear *Painted Desert*, I am reminded of the miracle and gift that was given to us.

**Neil:** One of our favorite songs from TROPICO. Pat sounds great on it! One of the first songs written for TROPICO by Myron and myself. Wrote the melody on a real wacky-sounding keyboard that sounded more like a spaghetti western than a song that would even have a chance to be on any record. Great team effort in creating the correct vibe for Pat to showcase her amazing voice. Even to this day when I listen to this song, it has a co-o-o-o type feel to it that draws you in without knowing you’ve been embraced.

#### 5. OUTLAW BLUES

(Giraldo, Grombacher)

**Pat:** The beauty of cutting “album tracks,” songs not necessarily slated for the radio, is that you can explore and try new techniques, instrumentation etc. I’ve always liked this song because of its unique arrangement.

The whole TROPICO album was very emotional for me. I’m sure because I was pregnant, hormones you know. This song in particular always made me cry.

**Neil:** A song that just fit nicely on TROPICO.



Introducing again the dreaded drum machine. Also wanted to introduce more acoustic guitars throughout the whole record. This song has been resurrected and put into our set list for our current touring dates.

## 6. INVINCIBLE (THEME FROM THE LEGEND OF BILLIE JEAN)

(Climie, Knight)

**Pat:** When Holly and Mike played us this song, I liked it immediately. It had strong lyrics and a melody line I knew Neil could rip into. I was very nervous about doing the video because I had just had our daughter Haley. I really hadn't gotten the hang of combining motherhood and career yet. She did beautifully, I was a nervous wreck.

**Neil:** Hard-hitting. Has a good live feel to the recording. Ironically hard to get the same feel when we play it live. Somewhere down the line though we will add it to the live set list and try it again.

## 7. SEX AS A WEAPON

(Kelly, Steinberg)

**Pat:** When Billy Steinberg and Tom Kelly came to us with this song, I said, "Come on guys, I'm trying to tone down my image!" I liked the song, but I couldn't justify singing the lyrics as a "relationship" song. I wracked my brain for another interpretation and remembered how much I hated all the sexist commercials they aired during the Super Bowl etc. That worked for me.

Just this past year someone told me radio stations were playing it as background music during the Monica Lewinsky scandal. Perfect!

**Neil:** Was never quite happy with this record. Felt like I could have done a better job on the arrangement. We just weren't ready to make another record at that particular time. That's a whole other story we won't get into! Nevertheless, it has a pretty good edge to it.

## 8. LE BEL AGE

(Tepper, Gaglio)

**Pat:** Good pop song, good lyrics. I loved what Neil did to the arrangement and I loved the video. Our old friend Richard Belzer made a cameo appearance with us.

**Neil:** Song always felt a little incomplete to me.

## 9. NEW DREAM ISLANDS (session outtake)

Previously Unreleased

(Giraldo, Grombacher)

Produced by Neil Giraldo

**Pat:** Oh the best laid plans... this is what happens when outsiders interfere with your work. *New Dream Islands* really belongs to INNAMORATA. It was recorded in 1986, years before INNAMORATA was even started. That's because if we had been left to our own devices, we might have made INNAMORATA sooner. We were leaning in that direction. But meddling minds got in our way and disrupted the natural flow. SEVEN THE

HARD WAY followed instead and *New Dream Islands* was put on the shelf because it just didn't belong. I'm happy to see it resurface. It's a beautiful little song.

**Neil:** Outtake that has a connection with the TROPICO LP. Song that was written for SEVEN THE HARD WAY a couple of months after TROPICO was finished. I love the mood this track has; Pat's vocal quality is beautiful. I personally would have liked SEVEN to sound more like this. It wasn't called SEVEN THE HARD WAY for nothing. Note, in the second verse, Pat sings the word, "stop," instead of talking it on the background vocal track in an attempt to get me to stop the tape because she wanted to re-sing something else. Kept it in this mix for fun.

#### 10. RUN BETWEEN THE RAINDROPS (Live)

*Philadelphia, PA 11/10/88*

Previously Unreleased  
(Giraldo, Grombacher)

**Pat:** Some songs are just great to sing. This is one of them. Myron and Neil collaborated on this song. It is a sentimental favorite of mine because it was written for our children. We chose the live version because I think it captured the essence and the power of the lyrics. Pat Peterson and Frank Linx really add to the performance with their intense background vocals. I've said it many times, but the true test of a song's connection with the listener is the impact it has

on a live audience. As you can hear, there was a very strong connection that evening for everyone concerned.

**Neil:** Thought for this period of time, the live version gives another perspective for the SEVEN record. This song was written by Myron and myself the day my sweet daughter, Haley, was born.

#### 11. ONE LOVE (SONG FOR THE LION)

(Giraldo, Grombacher)

**Pat:** Myron and Neil wrote most of this song. I threw in a verse and a 'B' section. Myron's original inspiration for the lyric was Bob Marley, but when I read the beautiful, spirituality in the words, I immediately thought of Jesus or Ghandi or any of the great peacemakers of the world. Songs are a musical conversation between the artist and the listener. I've especially enjoyed having this 'conversation' in the live show, because of the uplifting expression on the audience's faces.

**Neil:** The DREAMLAND record was a different type record for us to make. Our musical styles were changing. I wasn't sure where we were going and battled internally on what kind of record to make. Prior to recording we went to Hawaii on one of our yearly retreats (our beautiful youngest daughter Hana is named after our second home) and were taken in by how much of Bob Marley's music was embraced on

the islands. So much of their culture and history is surrounded by great music as well. When we got home and started writing again, I pulled out my Marley collection and started to really dive into his lyrics and music. I found the inspiration I personally was looking for and proceeded to write melodies while staring at his beautiful and powerful words. From there, between Myron, Pat and myself, we developed *One Love* in adoring tribute, in our words, to the great Bob Marley and the positive teachings. Love reigns!

#### 12. TRUE HEARTS (session outtake)

Previously Unreleased

(Giraldo, Grombacher)

Produced by Neil Giraldo & Peter Coleman

**Neil:** Unreleased outtake from the WIDE AWAKE sessions. I never really liked how the background vocals came out. Lost interest in the track and never followed it through completely.

#### 13. LET'S STAY TOGETHER

(Giraldo, Giraldo)

**Pat:** I remember walking into our home studio and hearing Neil play this great riff on the guitar. I asked him, "What's that?" and he said "just somethin' new I'm workin' on." I sat right down and began writing the lyrics. It was the quickest song I'd ever written. I had the whole song in about 15 minutes (believe me, that never

happens). We then cut it immediately. We later added background vocals etc., but most of what you hear is from the original 'first take.'

**Neil:** I love the exploding first line Pat sings in the beginning of the song. It prepares you for what's coming. This was the original demo of the song. In fact, all we had luckily recorded to multi-track tape was one verse and one chorus, which I cut up into all kinds of sections like intros, bridges, etc. I would have been happy to record the whole track again and we tried, but it had the right feel on that first initial minute of music. The blessing and curse of the demo reveals its face again.

#### 14. ALL FIRED UP

(Tolhurst, Benatar, Grombacher)

**Pat:** I've always loved this song. The lyrics have a beautiful, positive message and the track rocks.

**Neil:** After too many attempts at getting the right track, Myron and I got into a good fight before this one, and always the one with better judgement, my wife, was nowhere to be found. Throwing fists of frustration, then attaching our frustrations to our tools of ignorance we took one more attempt at the track before we'd really killed ourselves. Without ever playing an intro to the song before, I started into a guitar riff-type groove and Myron immediately picked up on it. Then at some point I looked at Myron and felt like we might be connecting on something and didn't stop until the



song was over. That was the take. Everything including the solo and the fight was completely live.

#### 15. SHOOTING STAR

from the HARRY CHAPIN TRIBUTE album  
(Chapin)

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**Pat:** To say Harry Chapin was a great guy would be an understatement. I only knew him a short time, but he and his family endeared themselves to me on all levels. I had the privilege of working with Harry for a brief moment when I was in the cast of *THE ZINGER*, an original musical he had written. The entire cast (including Christine Lahti) spent concentrated time with the Chapins at their home on Long Island. Sweet memories. When

Harry was killed tragically in an auto accident, his wife Sandy contacted me to be part of a tribute concert they were doing at Carnegie Hall. I'd always loved *Shooting Star* and I was thrilled to sing it and be a part of that memorable evening for that dear, sweet man.

**Neil:** Very nice people. Happy to be involved.

#### 16. LA CANCION OOH OOH

(Ooh Ooh Song - Spanish Version)

(Giraldo, Benatar)

**Neil:** Just a twist here. Our second engineer at the time was of Hispanic descent so we asked him to translate the song from English to Spanish. It sounds even faster when sung in Spanish! Notice we kept the count near the end of the song in English. Not sure why we did that.

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### DISC THREE

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#### 1. PAYIN' THE COST TO BE THE BOSS

(King)

**Pat:** Neil and I always say, "You can't make a blues record and not include something by the 'B.'" I don't know how many of you have had the privilege of seeing B.B. King play live, but if you haven't, you should. He's the man. Out of sheer respect and love of his playing we chose this song. This was the 'cover' I was most nervous about singing. I had a long talk with myself assuring myself that I would not try to emulate or

compete with the original (I would never be so presumptuous). I would sing it with great respect and humility. And I would enjoy the twist the lyrics took, being sung by a female. In the end it was a blast. I love Neil's solo and I think the track rocks. (Even B.B. likes this version)

**Neil:** This was an easy choice on one hand and a difficult one on the other. Difficult in how do you cover a song so personally attached to one artist, especially the blues prophet B.B. King, and come out of it ok? I was hanging myself on the line on

this one. On the other hand how can you ignore this cleverly written, humorous reversal of roles in the lyric when sung from a woman's perspective? Also, the B. did hear our version and during a radio interview, gave us his blessing which was a real nice surprise. All the songs we chose on the TRUE LOVE record were chosen out of adoration and respect for each artist.

## 2. TRUE LOVE

(Giraldo, Giraldo)

**Pat:** Literally! I have never enjoyed making a record as much as I did making this one. The whole experience was pure joy and fun. You have to understand the months preceding the record was the lowest point in my career. Neil and I were so despondent and disgusted with our record company and our own creative path. Chrysalis had succeeded in making working with them so impossible that we vowed to never record another record with them, regardless of the consequences.

Neil had been bugging me for years about making a blues record for fun. I loved the idea, but I was terrified of making the leap. When Chrysalis once again changed personnel, Neil convinced me that now was the time to spring the 'blues' idea on them. He figured since we'd already decided we weren't going to make another contemporary record with them, that we had nothing to lose. The two gentlemen who

were [then] running the company were Joe Kiener and John Sykes. We presented them with the 'blues' idea or nothing, and they actually loved it. We were shocked and ecstatic. (Ironically, neither of them stayed at Chrysalis very long; obviously they were too decent and too smart to have such a ridiculous job)

We began compiling a wish list of songs we'd like to cover. Neil contacted his buddies: the "Roomful of Blues" bassist, Chuck Domanico, and our old keyboardist, Charlie Giordano. Our whole attitude began to change; I could feel the inspiration and love of making music return. I sat down and wrote *True Love* in an afternoon. The sentiment in the song is crystal clear. There's nothing like it and you got to get yourself some.

**Neil:** I don't know where to begin to talk about this record. This was a highlight for me as a record producer. It's even more a testament of Pat's amazing vocal talent. Every song I brought in for her to listen to and for us to demo, she sounded amazing on. Every interpretation was great. It was scary. It sounded like she sang this stuff her whole life and nothing else. I didn't know where to stop. This is the kind of record where you get the fever and you don't want it to come down. Now for the song *True Love*. Of all the songs on the album, this is the one we wanted to make more contemporary sounding. As a cross breed, so to speak, between swing and a more edgy sound, something closer to what people had heard us do

in the past. This entire record has a tremendous vibe to it. It was performed live, completed in our studio in 14 days with everyone performing in one room together. Very few microphones were used in an effort to emulate and capture the openness that so many of the great swing records we loved had.

### 3. THE GOOD LIFE

(Giraldo, Grombacher)

**Pat:** I love the feel of this track. Great groove and fun to sing.

**Neil:** A rave. One of the few songs we wrote for the record. Inspired by the great "Guitar Slim."

### 4. I FEEL LUCKY

(Giraldo, Grombacher)

**Pat:** Singing this song is like running the six minute mile. You'd better be in good shape and you'd better take a good breath. Singing it is an exercise in stamina and control. The only person who had it worse than me was Bobby Enos, the trumpet player. His solo took 'circular breathing' to a new level. Recording this track was a challenge because there were so many stops in the arrangement. We had to be extremely precise because we were not overdubbing instruments; we were all playing together at the same time. If anyone made a mistake, the whole track would've had to be re-cut. We had a few hilarious "train wrecks," but we actually got the track pretty quickly.

**Neil:** Had Louis Prima in my mind the whole time doing this one. I knew we needed one more up-tempo song for the record. So after numerous cups of extremely potent, caffeinated tea and way too many cigarettes (which I quit the day of the photo session for the record and haven't started back - now going on ten years), I started pounding on the piano, working with a lyric Tyrone gave me, and wrote this in the morning before the rest of the band came in. We recorded it that afternoon which was our last day of recording. In fact, the rest of the band had late flights that night to go back East (maybe that explains how fast we played the song). Notice the tempo difference from the start of the song compared to where it finishes. As our brilliant bass player Chuck Domanico said after we got the track, "you can't stop this train baby."

### 5. PLEASE COME HOME FOR CHRISTMAS

(Redd, Brown)

**Pat:** Besides always wanting to do a blues record, Neil has also always wanted to do a Christmas record. Somehow, we just never got around to it. Both of us were big fans of this beautiful Charles Brown classic and we figured we could kill two birds with one stone with this track.

The song was released during Christmas 1990. The Gulf War was raging and I heard that the troops played it a lot to keep up morale.

**Neil:** Due to the fact the TRUE LOVE record was recorded and mixed right before the holidays, we



had to do at least one Christmas song. Also at my persistence about doing a whole full-length X-mas record, I think everybody finally appeased me and figured it was as good a time as any to finally do at least one song. Also there is something that happens right before the guitar solo begins. Instead of the feel of the solo to build in an upward motion like we all were expecting when we cut the track, drummer John Rossi pulls it back instead, intensifying the mood even more. Nice job Johnny. Check it out next time you listen to it!

## 6. TELL ME WHY

from FOR OUR CHILDREN

(Traditional; Arranged by Benatar, Giraldo)

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Courtesy of Elizabeth Glaser Pediatric AIDS Foundation

**Pat:** You always need to keep your mind open to all the avenues of inspiration. Michita, a dear lady at Haley's elementary school, came up to me one day during car pool (can you imagine?) and mentioned to me that she loved this song and would love to hear me sing it one day. When Elizabeth Glaser contacted Neil and me about being part of the FOR OUR CHILDREN LP, I remembered what Michita had said. Neil and I worked up this wonderful little hymn in its simplest form, so that the beauty of the lyric and melody would shine through.

**Neil:** I was very happy to have been able to contribute to a great and special cause. Love the

simplicity. Instead of going for a big production, we chose to present the song more as an intimate performance. I mixed my guitar down to a barely audible level with the intention being to focus on only one thing, the tender, emotional vocal by my beautiful wife. Also because the chair I was sitting on had a terrible squeak and it just so happened that was the take that had the great vocal!

## 7. CRYING (session outtake)

Previously Unreleased

(Orbison, Melson)

Produced by Richard T. Bear

**Pat:** When I was living in Richmond, VA, a good friend of mine, Jim Enrourghy, told me that if I ever got a record deal, he'd love to hear me sing *Crying*. When I moved back to NY, I worked it up and I sang it the night Jeff Aldrich and Terry Ellis from Chrysalis Records came to hear me sing. We demoed it for IN THE HEAT OF THE NIGHT, but it never made it to the record. The version on this CD is the original demo I did with Richard T. Bear.

**Neil:** This is the only song included in this Anthology that I cannot give any insight into its recording, as this was recorded prior to our personal and professional relationships together. So I get to be an observer on this one. Unfortunately limited to mastering from an old cassette but fortunate to have it at all. Pat's vocal quality is incredible. Even more incredible considering how young she was when she

recorded it. Pat and I have been together for twenty years and this is the first time I've heard this version!! Pat's ability to adapt anyone's song, even this Roy Orbison classic, and make it her own was very clear even at such a young point in her career.

## 8. SOMETIMES THE GOOD GUYS FINISH FIRST

From the motion picture soundtrack *THE SECRET OF MY SUCCESS*

(Benatar, Knight, McDaniels)

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**Pat:** I always liken writing songs for films to being a hired gun. That's not always a bad thing. I mean, they give you the parameters of the contents of the song, they pay all the expenses and they give you lots of money. So it's kind of fun... But that organic, free spirit, "I'm in control" part of the equation disappears. I never really liked that aspect. Still in all, Neil, Holly and I had a good time working together. I especially had fun coaching the 'pep squad' we used for the intro.

**Neil:** Was going for another different kind of approach here. Wanted to keep it very light sounding to the point of silliness. The sound that comes in and out through the track was the Jimi Hendrix *Are You Experienced?* record played through a portable cassette player that I miked and delayed and turned on and off quickly. Wanted to create a sound that you couldn't tell what it was but

something to add percussion, without it being a percussion instrument.

## 9. SOMEBODY'S BABY

(Giraldo, Giraldo)

**Pat:** I love this song. If I looked at this song as a child, this would be the child who never quite achieved what he or she deserved. Despite all of his or her wonderful qualities and attributes, its siblings, for whatever reason, achieved more. Even though they were far less gifted. It's heartbreaking.

When I wrote the lyrics to this song, it tore me up inside. Every day I'd see examples of how little we cared for one another as people. How insulated and numb we were all becoming to the pain and suffering of those around us. I thought to myself, "How did we get to this place? Where was our compassion? These people we looked upon with disgust, disdain, indifference, all started their lives as infants, someone's child. Somewhere in time they were cared for and loved. At some point they mattered to someone." That's how the song began. I was so hopeful that the song would be noticed and it would inspire others to reflect. Unfortunately, the powers that be didn't share my enthusiasm. Money was the priority, as usual. After three weeks of working the song, they 'bailed.' It killed me. We had made the most incredible video (if you've never seen it, try to get a copy. It will

be so worth it.). Being the optimist that I am (and relentless to the end), I hope to re-record the song and give it the chance it deserves.

**Neil:** Sometimes we talk about a ghost being in a track. Well this one we felt had it! After two days of trying to land on the right feel and after a bit of the typical record making process (not to bore anyone else with more frustration), the following morning I came into our studio and just started doing things before anyone else arrived. Then engineer Rick came in, hit record, and away we went. Thanks to Rick and Don who saw where it was going and we found the ghost. It's the beautiful vocal and emotionally written lyric by Pat that really made this song come to life.

#### 10. EVERYBODY LAY DOWN

(Giraldo, Giraldo)

**Pat:** Next to *Somebody's Baby*, this is my favorite song from GRAVITY'S RAINBOW. I love opening the live show with this; it's so raucous! We were on our way to having a hit with this one. We were the #1 Rock track and most added for weeks. EMI/Chrysalis in their usual display of genius opted to NOT make a video and NOT release the song as a single. Opportunity knocked and they slammed the door in its face. There actually was a point when I believed that EMI/Chrysalis was a fictitious 'front' for our competitor's label. There was no other explanation for their absurd actions.

**Neil:** Talk about first takes! This one was it. Didn't even rehearse; in fact, this was the rehearsal. Nobody knew what they were going to do; we just started playing and luckily the tape was rolling and captured a moment of chaos. Myron sounds great on this one.

#### 11. RISE (PART 2)

(Giraldo, Giraldo, Grombacher, Linx)

**Neil:** Acoustic version as you know it. Just the wife and I messing around a little bit.

#### 12. RISE (PART 1) (session outtake)

Previously Unreleased

(Giraldo, Giraldo, Grombacher, Linx)

Produced by Don Gehman & Neil Giraldo

**Neil:** Trashy version here. The reason we chose to do a different version was because we felt there was already a lot of aggressive electric guitar type things going on GRAVITY'S RAINBOW. Also, we thought this song could be better served with a more understated approach. That's why we chose to do the acoustic *Rise (Part 2)*. (That's John Lee Hooker laughing at the beginning.)

#### 13. TEMPTATION

B-side for *Somebody's Baby*

(Giraldo, Giraldo, Grombacher)

**Pat:** You always have surplus material that you record for each album. Why certain songs get



chosen over others is a mixture of fate and wisdom. This particular song didn't make the cut on GRAVITY'S RAINBOW. I like this song but to me it's still missing a key element. When we figure out what that is, we just might take another shot at recording it.

**Neil:** Didn't quite know what we were thinking here. Was one of just a few outtakes from GRAVITY'S RAINBOW. You be the judge on this one.

#### 14. EVERY TIME I FALL BACK (remix)

Previously Unreleased

(Giraldo, Giraldo)

Produced by Don Gehman & Neil Giraldo

Remixed by Brian Malouf

**Pat:** More sentimental 'pregnancy memories.' Neil and I had wanted more children. Haley was almost nine years old but Mother Nature was not co-operating (Too much stress? Possibly...). After GRAVITY'S RAINBOW was finished and before the tour began, we found out we were expecting our second child. Needless to say, after eight years of waiting we were elated!

I had written *Fall Back* in our red truck in the parking lot of a lumber yard (you've got to grab inspiration from wherever you can).

When it came time to do the video, I was already pretty far along in my pregnancy. Now I had no problem with my physical appearance; I was grateful and proud to have that belly. Of course not everyone shared my exuberance. We

compromised and shot a tasteful, non-exploitive video that no one ever saw (Stick with me folks, there's a pattern emerging here).

This was the last straw for Neil and me. I always get very fierce when I'm pregnant. We did an abbreviated tour and gave EMI/Chrysalis their walking papers. Free at last!

**Neil:** I always called this 'the wedding song.' It's what happens after the bridge and during the solo. The color of the mood changes. I don't know how to explain it, but when we tried editing the section out for the single, it never felt the same. It's all about love, baby.

#### 15. THE EFFECT YOU HAVE ON ME

from the EDITH PIAF TRIBUTE album

(Heyral, Piaf; Adapted by Severac, Edgren)

©1993 AB Disques Video

Courtesy of AB Disques Video

**Pat:** I have always loved Edith Piaf, so when they asked us if we'd like to participate in a tribute album, we said yes. I love the quirky arrangement of this song; we had a great time recording it.

**Neil:** Wanted to create a track where the vocal really came forward. To feel as if the vocalist was right next to you with very few instruments being played around it. The tack piano sound was a very expensive Steinway I played with a pencil tapping the strings instead of keys. I never told the rental company. Don't think they'd be very happy about that.

## 16. RESCUE ME

From the motion picture soundtrack SPEED  
(Smith, Miner)

©1994 Twentieth Century Fox Film Corporation  
Courtesy of Twentieth Century Fox Film  
Corporation

**Pat:** Our good friend Larry Mazer called him [Neil] one day to see if we'd be interested in participating in the soundtrack of a new Keanu Reeves film, SPEED. As was our policy, we always had to screen the film first to be sure we wanted to be a part of it. Our second daughter, Hana, was maybe two months old at the time and I was breast feeding her so I had to take her with us. Not a big deal I thought. It was a private screening; very young babies are usually excellent in movie theatres because it's dark and they're right in your arms.... wrong! Let me tell you ladies, please don't ever think your lives are so different from a celebrity mom's. A working mom is a working mom. That baby screamed and carried on through the entire evening. There were just so many explosions and loud noises. It's funny now, but I can promise you I was more than a little frazzled! Somebody rescue ME, please!

Anyway, we had a great time recording this classic, and Larry Mazer has been our personal manager ever since. (You can thank him for this endless drivel; he insisted that you all would love to hear these stories.)

**Neil:** SPEED! Happened too fast to remember. Couldn't resist, sorry!

## 17. STRAWBERRY WINE

(Giraldo, Giraldo)

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**Pat:** A new day a new record label. A great little song. Even though this song never really succeeded as a single, I have only positive feelings about it. Our short-lived relationship with CMC International was a good one. We had renewed spirit and positive re-enforcement for everything we did. I loved making INNAMORATA and this is one of my favorite songs. (Wrote it in the shower)

**Neil:** This was the first track we recorded for the INNAMORATA sessions. We were on tour with the Steve Miller Band at the time and had three days off in Atlanta, and I thought it might be a good idea to go in the studio to try out some of the new songs we were writing. Of the four songs we recorded there, this was one of two that we kept. *Life Is Sweet* was the alternative title that we used. Life would have been a lot sweeter if it had been a hit!

## 18. I DON'T WANT TO BE YOUR FRIEND

(Giraldo, Giraldo)

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**Pat:** I tell this story in the live show and it's absolutely true. A lot of the times when I'm looking for lyric ideas, I get inspiration from other people's problems. Not that Neil and I don't have our own problems, but our personal relationship is one of the areas we've been lucky enough to mostly have a handle on. If I get stuck, I sometimes create "mock scenarios" in which Neil has done something really bad, like cheat etc., to stimulate my writing. I make stuff up! He goes crazy! But I usually get some pretty good material. This song is one of those. He thinks I'm nuts, "how can you get yourself so worked up over something that didn't even happen?" I don't know, but it works for me.

**Neil:** Love the feel of this track. Pat sang it beautifully. It has an underlying bite throughout her performance. She must have been mad at me for something.

## 19. HERE'S MY HEART

From the motion picture soundtrack METROPOLIS  
(Moroder, Bellotte)

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Special thanks to all our families for always being the loving light.

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To all the musicians, engineers, producers, songwriters, record company personnel, managers, business managers and countless others who gave their time and talents over the past 20 years.

To our dear fans who have been a perpetual source of inspiration.

To Larry Mazer for being such a good guy!

And finally to my husband/producer/guitar player/co-writer/life partner...

...Our time together seems just a moment, a lifetime would not be enough.

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Chrysalis.



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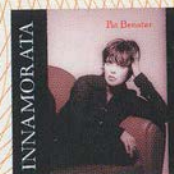
**Executive Producers:** Neil and Pat Giraldo

### Chrysalis/Capitol Credits:

Executive Producer: Michel Etchart  
Compilation Produced by: David K. Tedds,  
Cheryl Pawelski  
Product Managers: Wendy Brueder,  
Wayne L. Greene  
Mastered by: Evren Göknaç at  
Capitol Mastering  
Art Direction & Design: Darren Wong  
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Management: Larry Mazer and  
Donna Brainard  
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Jeffrey Mayer Photography  
Still Photography: Tom Gibson Photography

Billboard® chart positions and debut dates courtesy of BPI Communications and Joel Whitburn's Record Research Publications.

# DISCOGRAPHY



Benatar

## U.S. ALBUMS

IN THE HEAT OF THE NIGHT (Chrysalis 1236)  
Produced by Mike Chapman & Peter Coleman  
Debut October 20, 1979  
Highest Chart Position #12

CRIMES OF PASSION (Chrysalis 1275)  
Produced by Keith Olsen  
Debut August 23, 1980  
Highest Chart Position #2

PRECIOUS TIME (Chrysalis 1346)  
Produced by Keith Olsen & Neil Giraldo  
Debut July 25, 1981  
Highest Chart Position #1

GET NERVOUS (Chrysalis 1396)  
Produced by Neil Giraldo & Peter Coleman  
Debut November 20, 1982  
Highest Chart Position #4

LIVE FROM EARTH (Chrysalis 41444)  
Produced by Neil Giraldo & Peter Coleman  
Debut October 15, 1983  
Highest Chart Position #13

TROPICO (Chrysalis 41471)  
Produced by Neil Giraldo & Peter Coleman  
Debut November 24, 1984  
Highest Chart Position #14

SEVEN THE HARD WAY (Chrysalis 41507)  
Produced by Neil Giraldo  
—*Invincible* produced by Mike Chapman  
Debut December 14, 1985  
Highest Chart Position #26

WIDE AWAKE IN DREAMLAND (Chrysalis 41628)  
Produced by Neil Giraldo, Peter Coleman & Keith Forsey  
Debut July 23, 1988  
Highest Chart Position #28

BEST SHOTS (Chrysalis 21715)  
Various Producers  
Debut November 25, 1989  
Highest Chart Position #67

TRUE LOVE (Chrysalis 21805)  
Produced by Neil Giraldo  
Debut April 27, 1991  
Highest Chart Position #37

GRAVITY'S RAINBOW (Chrysalis 21982)  
Produced by Don Gehman & Neil Giraldo  
Debut May 24, 1993  
Highest Chart Position #85

ALL FIRED UP — THE VERY BEST OF PAT BENATAR (Chrysalis 31094)  
Various Producers  
Released April 1994

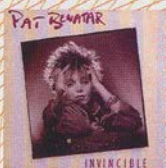
36 ALL-TIME GREATEST HITS (EMI Special Markets 18820)  
Various Producers  
Released 1995

PAT BENATAR —  
HEARTBREAKER — 16  
CLASSIC PERFORMANCES (Chrysalis 52256)  
Various Producers  
Released 1996

INNAMORATA (CMC International 86216)  
Produced by Neil Giraldo  
Debut June 3, 1997  
Highest Chart Position #171  
8-15-80 (CMC International 86256)  
Produced by Neil Giraldo  
Released 1998



# SINGLES



## U.S. SINGLES

Heartbreaker/My  
Clone Sleeps Alone  
Chrysalis Single #2395  
Released: 12/79  
Highest Chart  
Position: #23

We Live For Love/  
So Sincere  
Chrysalis Single #2419  
Released: 3/80  
Highest Chart  
Position: #27

You Better Run/Out-  
A-Touch  
Chrysalis Single #2450  
Released: 7/80  
Highest Chart  
Position: #42

Hit Me With Your  
Best Shot/Prisoner  
Of Love  
Chrysalis Single #2464  
Released: 9/80  
Highest Chart  
Position: #9

Treat Me Right/Never  
Wanna Leave You  
Chrysalis Single #2487  
Released: 1/81  
Highest Chart  
Position: #18

Fire And Ice/  
Hard To Believe  
Chrysalis Single #2529  
Released: 7/81  
Highest Chart  
Position: #17

Promises In The  
Dark/Evil Genius  
Chrysalis Single #2555  
Released: 9/81  
Highest Chart  
Position: #38

Shadows Of The  
Night/The Victim  
Chrysalis Single #2647  
Released: 10/82  
Highest Chart  
Position: #13

Little Too Late/  
Fight It Out  
Chrysalis Single  
#03536  
Released: 1/83  
Highest Chart  
Position: #20

Looking For A  
Stranger/I'll Do It  
Chrysalis Single  
#42688  
Released: 4/83  
Highest Chart  
Position: #39

Love Is A Battlefield/  
Hell Is For Children  
(Live)  
Chrysalis Single  
#42732  
Released: 9/83  
Highest Chart  
Position: #5

We Belong/  
Suburban King  
Chrysalis Single  
#42826  
Released: 10/84  
Highest Chart  
Position: #5

Ooh Ooh Song/La  
Cancion Ooh Ooh  
(Ooh Ooh Song -  
Spanish Version)  
Chrysalis Single  
#42843  
Released: 1/85  
Highest Chart  
Position: #36

Invincible (Theme  
from THE LEGEND OF  
BILLIE JEAN)/'A'  
Instrumental  
Chrysalis Single  
#42877  
Released: 6/85  
Highest Chart  
Position: #10

Sex As A Weapon/  
Red Vision  
Chrysalis Single  
#42927  
Released: 11/85  
Highest Chart  
Position: #28

Le Bel Age/Walking In  
The Underground  
Chrysalis Single  
#42968  
Released: 2/86  
Highest Chart Position: #54

All Fired Up/  
Cool Zero  
Chrysalis Single #43268  
Released: 7/88  
Highest Chart Position: #19

Don't Walk Away/  
Lift 'Em On Up  
Chrysalis Single #43301  
Released: 1988

Let's Stay Together/  
Wide Awake In  
Dreamland  
Chrysalis Single #43314  
Released: 1988

Somebody's Baby  
(Edit)/Temptation  
Chrysalis Single #  
24839  
Released: 1993

### U.S. 12" SINGLES

Love Is A Battlefield  
(Extended Remix)/  
Love Is A Battlefield  
(Instrumental)  
Chrysalis Single #42734  
Released: 1983

We Belong (Extended  
Remix)/We Belong  
(Instrumental)  
Chrysalis Single #1924  
Released: 1984

Temporary Heroes  
(Extended Remix)/  
Temporary Heroes  
(Instrumental)  
Chrysalis Single #2031  
Released: 1985

Sex As A Weapon  
(Extended Remix)/  
Sex As A Weapon  
(Instrumental)  
Chrysalis Single #2031  
Released: 1985

Invincible (Extended  
Remix)/Invincible  
(Instrumental)  
Chrysalis Single #42878  
Released: 1985

All Fired Up (Extended  
Remix)/All Fired Up  
(Instrumental)  
Chrysalis Single #1164  
Released: 1988

### U.S. 5" CD SINGLES

Somebody's Baby  
(Edit)/Somebody's  
Baby (A/C Mix)/  
Pictures Of A Gone  
World/Everybody Lay  
Down (The Dyffrent  
Mix)/Temptation/  
Promises In The Dark  
(Live)  
Chrysalis Single  
#58001  
Released: 1993

Strawberry Wine (Life  
Is Sweet)/Angry  
CMC International  
0607687223  
Released: 6/97



**MISC. U.S.  
COMPILATIONS**

*Here's My Heart*  
METROPOLIS  
Soundtrack  
Columbia #39526  
Released: 8/84  
Highest Chart  
Position: #110

*Sun City*  
Artists United  
Against Apartheid  
Manhattan #53019  
Released: 11/85  
Highest Chart  
Position: #31

*Sometimes The Good  
Guys Finish First*  
SECRET OF MY  
SUCCESS Soundtrack  
MCA #6205  
Released: 6/87  
Highest Chart  
Position: #131

*Jimmy Says*  
FREE TO BE A FAMILY  
- Marlo Thomas &  
Friends  
A&M #5196  
Released: 1988

*Shooting Star*  
HARRY CHAPIN  
TRIBUTE  
Relativity #1047  
Released: 1990

*Tell Me Why*  
FOR OUR CHILDREN  
Disney #60616  
Released: 6/91  
Highest Chart  
Position: #31

*The Effect You Have On  
Me [L'effet Que Tu Me  
Fais]*  
TRIBUTE TO EDITH  
PIAF  
Amherst #0281  
Released: 1993

*Rescue Me*  
SPEED Soundtrack  
20th Century Fox  
#11018  
Released: 1994

*Love Is A Battlefield*  
(Remix with extra  
vocals by Queen  
Latifah)  
SMALL SOLDIERS  
Soundtrack  
DreamWorks #50051  
Released: 7/98



◆PAT BENATAR◆  
IN CONCERT!  
TONIGHT AT 8 PM  
IN THE GARDEN

Time out for Red  
  
Johnnie Walker Red

MADISON SQUARE GARDEN



TOUR PERSONNEL  
ACCESS ALL AREAS  
NEIL GERALDO



CASE: TOUR, F  
SUBJECT: BENA  
GNOSIS: GO



OFFICIAL MEM